

edward johnson building
faculty of music
university of toronto



FACULTY ARTISTS SERIES

PROGRAM IV

WALTER HALL

SATURDAY, FEBRUARY 27, 1982

8 P.M.

PROGRAM

Trio in A Minor, Op.114

JOHANNES BRAHMS

Allegro

Adagio

Andante grazioso

Allegro

JOAQUIN VALDEPENAS, clarinet

DANIEL DOMB, cello

PATRICIA PARR, piano

Brahms composed about twenty instrumental chamber pieces, mostly for ensembles of string instruments and frequently with piano. He once included a French horn, in the Trio Op.40, but the only other wind instrument he admitted was the clarinet, and that only towards the end of his life. As is often the case in these matters, the impetus came from the availability of an outstanding clarinetist, Richard Muhlfeld, although even that virtuoso's influence was slow to work, for nearly a decade elapsed after Brahms first heard Muhlfeld and his writing something for the instrument. Finally, in 1891 at his summer retreat at Ischl, Brahms composed the Trio Op.114 and also the Quintet for clarinet and strings Op.115, both of them specifically for Muhlfeld. Finally, in 1894, there were two sonatas for clarinet and piano, Op.120.

The danger in writing for three such disparate instruments is that the clarinet will become the soloist by virtue of its distinctive sound, the piano will lapse into mere accompaniment, and the violoncello will be perfunctory. Perhaps it was problems such as these that restrained Brahms for so long before writing a work for Muhlfeld. A hearing of the Trio is evidence enough that he found a solution. The piano part is set out in such a way, in respect to both material and range, never to overwhelm the other pair nor to disappear in anonymity, and violoncello and clarinet are treated as a melodic duet within the trio texture. Despite the minor key, the mood of the Trio is what one would expect of Brahms in the autumn of his life, composing during the summer days at Ischl -- ruminative but never melancholy.

I N T E R M I S S I O N

Kophtisches Lied II

HUGO WOLF

Go, obey my precepts, make good use of your young days, learn, opportunely, to be wiser: on the mighty scales of Fortune the pointer rarely stands at rest; you must climb or fall, dominate and conquer or serve and lose, suffer or triumph, be anvil or hammer.

Grenzen der Menschheit

HUGO WOLF

When the age-old holy Father with calm hand from rumbling cloud sows flashes of blessing over the earth, I kiss the uttermost hem of his garment, child-like awe loyal in my breast.

For against the gods shall measure himself no mortal. If he upraise himself and brush with his head the stars, no hold then have his precarious soles, and with him sport cloud and wind.

If he stand, firmly marrowy-boned on the well-founded enduring earth, he does not reach up even with oak or vine to compare. What distinguishes gods from mortals? That many waves in their sight roll, an eternal stream: us the wave lifts, the wave swallows, and we sink.

Narrow is the ring that limits our life, and many the generations forever joining their existence's infinite chain.

Anakreons Grab

HUGO WOLF

Here, where the rose blooms, where vine round laurel twines, where the turtle dove calls, where cricket doth delight, what grave is here, that it with life all gods should plant and ornament with beauty? Here rests Anacreon. Spring, summer, autumn that happy poet has enjoyed; from winter, at the last, has this mound protected him.

Prometheus

HUGO WOLF

Hide your heaven, Zeus, in mist and cloud, and test yourself, like a boy beheading thistles, against oaks and mountain peaks; but my earth you must leave to me, and my hut, which you did not build, and my hearth, whose glow you envy me.

I know no one poorer under the sun, gods, than you! Meagrely on levied offerings - and breaths of prayer you feed your majesty, and would starve, were not children and beggars hopeful fools.

When I was a child and knew not whither to turn, my lost gaze I
lifted to the sun, as if there was an ear for my lament, and a
heart, like mine, to pity him afflicted.

Who helped me withstand the Titans' insolence? Who saved me
from death, from slavery? Did you not accomplish it all,
sacred, fervent heart? And did not you, youthful, innocent,
deceived, glow, thankful for deliverance to him that slumbers
up there?

I honour you? Why? Have you ever eased the pains of him, who
is oppressed? Stilled the tears of him, who is afraid? Was I
not fashioned a man by Time Almighty and Fate Everlasting, my
masters and yours?

Did you suppose that I should hate life, fly to the wilderness,
because not all my blossoming dreams bore fruit?

Here I sit, shaping men in my image, a race, that shall be like
me, to suffer, weep, know pleasure and rejoice, and heed you
not - as I!

GARY RELYEA, baritone

GRETA KRAUS, piano

Kammermusik No.1 for 12 solo instruments
Op.24, No.1

PAUL HINDEMITH

Sehr schnell und wild
Massig schnelle Halbe
Quartett-Sehr Langsam
Finale: 1921--Lebhaft

Between 1922 and 1927, Hindemith composed seven works to which he
gave the general title Kammermusik (Chamber Music). All but the
first are concertos for a solo instrument and small orchestra,
each scored for a different ensemble in the manner of Bach's
Brandenburg Concertos, which are their spiritual models. As a
group, the works mark an abrupt turning away from the heightened
romanticism of Hindemith's early expressionist works. Instead
of moving closer to the Viennese school of Schoenberg, here
Hindemith suddenly adopted the open-textured and somewhat acid
style of Milhaud and Stravinsky.

The first Kammermusik, for eleven solo instruments and percussion,
is almost an anthology of devices of much avant-garde music of
the 1920's. The doubling of parts in contrasting instruments

gives a sharpness to melodic motives. Persistent chord structures create "harmonic" ostinati which, with the repetition of melodic motives, meandering tonality, and the energy derived from small and well-defined rhythmic units, are characteristic of the "neo-classic" style of Hindemith and others of his contemporaries. The "Quartett" movement may have a degree of sarcasm in that usually two, briefly three and never four instruments play together, and, indeed, one of the parts is nothing but a single F-sharp played on a Glockenspiel. Another current interest was jazz and American night-club music, and the "Finale: 1921" is based on such music, even to the quotation of a popular fox-trot played by the trumpet in the last section. And at the very end there is a siren, the virtual signature of the futurists and the aesthetics of noise.

Kammermusik No.1 was composed in 1921 and first performed at Donaueschingen in 1922 under the direction of Hermann Scherchen.

David Zafer, Marc Destrubé, violins

Kent Teeple, viola

David Hetherington, cello

Thomas Monohan, bass

Nora Shulman, flute; Joaquin Valdepenas, clarinet

Christopher Weait, bassoon; Larry Weeks, trumpet

Joseph Marcerollo, accordion; Marc Widner, piano

Russell Hartenberger, percussion

Victor Feldbrill, conductor

-- Notes by Carl Morey

A native of Victoria B.C., MARC DESTRUBÉ is a graduate of the Faculty of Music, here. Past teachers include Sandor Végh, Steven Staryk, and David Zafer. He has performed with the Victoria Symphony, Orchestra London, The Chamber Players of Toronto and has toured Europe extensively with The Camerata Academica Salzburg. He presently plays baroque violin with Tafelmusik and with the Amsterdam-based orchestra of the 18th century, conducted by Frans Brüggen.

DANIEL DOMB, cellist, has appeared with the great North American orchestras and covered all five continents in performance. He studied with Paul Tortelier, Leonard Rose and Gregor Piatigorsky and

his career was launched by an appearance with the New York Philharmonic under Leonard Bernstein. Mr. Domb is principal cellist of the Toronto Symphony and teaches on the staff of the Faculty of Music and the Royal Conservatory of Music.

Toronto-born VICTOR FELDBRILL has been the Music Director of the National Youth Orchestra on six occasions and is presently involved in training young conductors at the University of Toronto Faculty of Music where he is the first conductor-in-residence. He is the conductor of the University of Toronto Orchestra, and recognized as one of the greatest advocates of Canadian talent. As conductor of the Winnipeg Symphony for ten years, his orchestra played more works by Canadian composers than all of the other symphony orchestras in Canada combined.

Mr. Feldbrill has been associated with The Toronto Symphony in many different capacities since 1949 and has conducted major orchestras around the world receiving both critical and public accolades during his many European tours. Next season he joins the University of the Arts in Tokyo to teach senior conducting students and conduct several concerts with the Geidai Orchestra, one of Japan's oldest symphonies.

RUSSELL HARTENBERGER, percussionist, having studied both at the Curtis Institute and Catholic University, Washington, D.C., went on to receive a Ph.D. in Ethnomusicology at Wesleyan University, Middletown, Connecticut. He is an expert in both western and non-western percussion. He has been an active performer with major ensembles throughout Canada, the United States and abroad and is currently a member of the percussion ensemble Nexus and a staff member of the Faculty of Music.

St. Catherines-born DAVID HETHERINGTON, cellist, received an ARCT from the Royal Conservatory of Music and a Bachelor of Arts from the University of Toronto. He studied with Claus Adam in New York, André Navarra in Italy and Paul Tortelier in Germany. He has been a member of the Toronto Symphony since 1970 and is an instructor at the Faculty of Music and Royal Conservatory of Music. He has given both solo and chamber music recitals for CBC Radio and CJRT. He is a founding member of the string quintet "Accordes".

JOSEPH MACEROLLO is a native of Guelph, Ontario, and graduated from the University of Toronto with B.Mus. and a M.A. in musicology. He has performed under such conductors as John Avison, Luciano Berio, Victor di Bello, Alexander and Boris Brodt, Robert Farnon, Victor Feldbrill, Szymon Goldberg, Erich Leinsdorf and Boyd Neel and with such ensembles as the Orford String Quartet, Purcell String Quartet, Hart House Orchestra, National Arts Centre Orchestra, Chataqua Symphony, McGill Chamber Orchestra, Vancouver Chamber Orchestra, Pro Arte Orchestra and the Toronto Symphony. A leading world accordion-pioneer, his concertizing has taken him to Germany, Switzerland, France and throughout the United States and future concert engagements in 1981 include trips to Yugoslavia and Finland. Mr. Macerollo is in much demand in film and stage scores and teaches on staff at the Royal Conservatory of Music, the Faculty of Music, University of Toronto and Queen's University, Kingston.

A native of Louisville, Kentucky, bassist THOMAS MONOHAN is an Adjunct Professor of the Faculty of Music, University of Toronto and principal double bassist of the Toronto Symphony. He is a graduate of the Curtis Institute, was formerly principal bassist of the National Symphony Orchestra (USA) and co-principal of the Israel Philharmonic. He has been a coach of the National Youth Orchestra and the Banff Summer School and a frequent soloist and chamber music artist in the Toronto area. His students are found in most of the orchestras in Canada as well as internationally.

Pianist and harpsichordist GRETA KRAUS was born and received her musical training in Vienna, where she made her debut in Bach's A Musical Offering under Hermann Scherchen. In 1937, she was invited to London, England, for concerts and BBC broadcasts, and in 1938, she emigrated to Canada. Her ability to illuminate the musical life in a work and the uncommon intensity of her performances, have made her remarkable as a player and teacher. She has been on the staff of the Faculty of Music of the University of Toronto since its inception, teaching harpsichord and coaching the Collegium Musicum, baroque ensembles, and German Lieder classes. The nomination which brought her an award from the Ontario Confederation of University Faculty Associations in 1973 was accompanied by numerous testimonials from students and colleagues, and in 1975, she was honoured as an "Outstanding Woman of the Province of Ontario".

Toronto born PATRICIA PARR performed with the Toronto Symphony, the Rochester Civic Orchestra and New York Pops Orchestra before she was ten. A double scholarship student at the Curtis Institute in Philadelphia, Miss Parr followed her studies there with two years of study with Rudolf Serkin. Since then she has performed in concert, on radio, television and with major symphony orchestras throughout Canada and the United States. Her outstanding ability as a chamber music artist has become widely known with numerous appearances at the Marlboro Festival and with several international ensembles. As a professor at the Faculty of Music she performs frequently with many of her colleagues.

GARY RELYEA, baritone, has appeared with major orchestras across Canada in such works as Mendelssohn's Elijah, Britten's War Requiem and Orff's Carmina Burana. He has sung with opera Companies throughout Canada and the summer of 1981 marked his fifth consecutive season at the National Arts Centre's "Festival Ottawa". Mr. Relyea studied at the Faculty of Music, here, where he was a student of Louis Quilico and is now a member of the staff.

Born in Los Angeles, NORA SHULMAN was a student of Louise Di Tullio and graduated from the California State University at Northridge. She has performed at the Tanglewood and Aspen Music Festivals, and in 1971 was awarded the Tushinsky grant from the Young Musicians' Foundation of Los Angeles. Miss Shulman has played in the Denver Symphony Orchestra and is now assistant principal flute with the Toronto Symphony and principal flute of the CJRT Orchestra. A member of the Faculty of Music, University of Toronto, she has been featured as soloist on numerous CBC broadcasts.

JOAQUIN VALDEPENAS, a native of Mexico, studied with Kalman Bloch and Keith Wilson and received his Master of Music Degree from Yale University. He has performed as soloist with the Mostly Mozart and Aspen Music Festivals and at the International Clarinet Convention, and is an active participant in the Marlboro Festival. Having arrived in Toronto in 1980, this is his second season as Principal clarinet with the Toronto Symphony Orchestra. He is a valued teacher and chamber music coach at the Faculty of Music, University of Toronto.

CHRISTOPHER WEAIT, co-principal bassoonist of the Toronto Symphony was born in England and trained at the State University College at Potsdam, New York and Columbia University. He has taught at major

universities and music festivals in Canada and the United States and is at present a chamber music coach at the Faculty of Music, University of Toronto. He serves as woodwind coach for the Toronto Symphony Youth Orchestra and is Music Director of the Toronto Chamber Winds.

LARRY WEEKS graduated from the Curtis Institute of Music and was formerly a member of the Philadelphia Orchestra. He is presently associate Principal trumpet with the Toronto Symphony and a member of staff of the Faculty of Music here and University of Western Ontario.

MARC WIDNER graduated from the Faculty of Music with a Bachelor of Music in Performance Degree in 1979 where he was a student of Boris Berlin and later Greta Kraus. He has been the recipient of two Canada Council grants and was the winner of the Canadian Music competitions in July of this year. Widner opened the "Sunday Introductions" Series at the St. Lawrence Centre in October and presently studies with Boris Lysenko.

Born in England, DAVID ZAFER studied at the Royal College of Music in London. Arriving in Canada in 1947, he studied with Elie Spivak, then Concertmaster of the Toronto Symphony Orchestra. Zafer has frequently appeared on radio and television as a chamber music artist, soloist and orchestral performer. Highlights of his chamber music career include a summer by invitation at the Marlboro School of Music and participation in the Stratford Festival's chamber group from 1961 to 1967. Zafer joined the staff of the Faculty of Music, University of Toronto, where he is now Professor of violin. He has been a performance coach for the National Youth Orchestra and is a constant performance coach for the summer program of the Banff Centre School of Fine Arts.

Next Event: Opera Division Production

Amelia Goes To The Ball by Menotti

Riders To The Sea by Vaughan Williams

Fridays and Saturdays

March 5, 6, 12, 13, 1982

8 pm MacMillan Theatre